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BOOK REVIEWS.

A LIFE OF HOUDON.

A work of the greatest interest to collectors, art lovers and dealers in sculpture, published this week, is "Memoirs of the Life and Works of Jean Antoine Houdon, the greatest of French Sculptors," by Charles Henry Hart and Edward Biddle.

This careful and exhaustive history of the extraordinary career of the author of the superb Diana in the Louvre and the wonderful seated Voltaire in the Theatre Francais, and who is especially honored by Americans from his famous statue of Washington in the Capitol at Richmond, Va., and his sculptured busts of Franklin, Jefferson, Paul Jones, Lafayette, Robert Fulton and Joel Barlow, most of them executed during his visit herein the late days of the 18th century, is a Royal square octavo, buckram, of some 350 pages, with 30 photogravure plates printed by the De Vinne Press in large type on handmade paper.

The volume will be sold at \$20 net and each of the 280 copies will be numbered and signed by the authors. Subscriptions will be received at the office of the *American Art News*.

GEORGE INNESS. By Edward Daingerfield, privately printed by Frederic Fairchild Sherman, New York.

This handsomely printed and beautifully illustrated quarto, of which only 250 copies have been published, with a frontispiece illustrating the artist's famous landscape "Delaware Valley," and another illustrating the equally famous landscape "Sunset," in the collection of Mr. M. C. D. Borden, are in color, and ten others are half-tone reproductions of other landscapes, is rather an appreciation than a biography, or even a history of Inness's life work. Mr. Daingerfield, a younger American landscape painter, handles his subject sympathetically. He tells little that is new regarding the American master, but blends the details of a somewhat discursive review of incidents in the artist's career agreeably, so that the work makes pleasant reading.

He seems to have understood the temperament of the original painter, and sums up his own estimate of the man in the following too long, involved, and puzzling sentence: "If it be said of Inness, that he was not a great painter in the sense of being a fine technician, that he could not handle a pigment with the charm which makes the performance of some men a delight, and leaves the student quite a-tremble at the virility, virtuosity—what you will—of the brush work, it may be admitted, with no hurt to the master's repute, though even that question might be debatable on the ground that he used his paint in a way hitherto unknown, and that his processes tended rather to disguise than to expose the method; further, attention may be called to certain of the earlier things where the youthful mind, the eager muscles, and the sure grasp caused him to paint with a very great love of the use of materials, and they are very perfect works for students to study, since they are painted without trick or formula, and exhibit a mastery of material which few have equalled."

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS. By Helen W. Henderson. Octavo. L. C. Page & Co., Boston. Cloth, \$3.00; levant, morocco, \$7.00.

Miss Henderson, a pupil of the Pennsylvania Academy schools and a well-known art critic of Philadelphia, in this handsomely bound, beautifully printed, copiously and well illustrated volume, uniform with preceding volume in "The Art Galleries of America," series, "The Art of the Metropolitan Museum of New York," by David C. Preyer, and "The Boston Museum of Fine Arts," by Julia De W. Addison, tells entertainingly the history of the oldest art institution in America, and describes its collections and also those of the Pennsylvania Museum, the Wiltach Gallery, Independence Hall and the Historical Society of Pennsylvania.

It will be a surprise, even to some of those best versed in the development of art in the United States, and even to some Philadelphia art lovers themselves, to learn through Miss Henderson's research and study, of the existence of many early American works still in the city, and to realize at the same time how much the country is indebted to Philadelphia's fostering of the arts. To Charles Willson Peale, the old Penna. Academy owes its birth, and to his continued interest and fostering care, its early and vigorous growth. The Institution was founded twenty years before the

Academy of Design in New York, or in 1806, and held the first of its annual exhibitions in 1811, at which period the Classic sculpture casts sent over from the Louvre in Paris, were allowed to be viewed "on Mondays only by ladies exclusively." Even this deference to modesty was not successful, and after some days it was found expedient to withdraw the statues from public view.

Perhaps the most interesting feature of Miss Henderson's excellent work is the history of the connection of the Peales, Benjamin West, Washington Allston, Gilbert Stuart, John Copley, Jarvis, Thomas Sully and John Naegle and other painters with Philadelphia in its early days and the description of some of the most noted examples of these painters, now owned by the Academy. The story of the early American portraits in Independence Hall and the Historical Society room is especially interesting and valuable.

Miss Henderson does not think very highly of the pictures in the Wiltach Gallery, and from her resumé of this collection, as well as those of the old masters of the Academy, it would appear as if some judicious weeding of both collections were in order. If memory is dependable in connection with the Academy's old masters, a great howl was raised some years ago by the taking to New York, by the then director, Mr. Harrison S. Morris, and the selling there, at auction, of a number of these old masters. If those that remained after Mr. Morris's incursion were at all like those sold, Miss Henderson is to be commended for her moderation.

The volume shows the result of long and careful labor and much study.

THE ART OF THE VIENNA GALLERIES. By David C. Preyer. Octavo. L. C. Page & Co., Boston, \$2.00 net.

In this handsomely printed and well illustrated work, Mr. Preyer describes in the same intelligent, if somewhat rambling style and manner, as he has previously described "The Art of the Netherland Galleries," and of the "Metropolitan Museum," the pictures and other art works in the Imperial Museum, the Imperial Academy of Fine Arts, the noted private collections of the Prince von Liechtenstein, and Counts Czernin, von Harach, and Schonborn-Buchheim, and the modern paintings in the Lower Belvedere, of Vienna. The Austrian capital has been said to surpass all cities of Germany in the importance of its art collections, which may, in Europe, be compared only with those of London, Rome, Paris and St. Petersburg. The average art lover, who has travelled, recalls the art of Vienna chiefly by the fifty great Rubens in the Imperial Museum, and in fact the great Flemish master may be studied more comprehensively in the Austrian capital than anywhere in the world. The wealth of the Vienna Galleries in paintings is astonishing, the Imperial Museum having over 2,600, the Imperial Academy, 1,200, the four private collections—the Liechtenstein, Czernin, Harach and Schonbrunn, some 1,700, and the Lower Belvedere, 100, or about 5,500 paintings in all.

As a guide book and a most agreeable and useful aid to the study of Viennese art, this work is to be warmly commended.

ART IN FRANCE. By Louis Hourticq, Inspector of Fine Arts in the City of Paris. Octavo. Charles Scribner's Sons, N. Y. \$1.50 net.

This work, the third in a series on the general history of Art entitled "Ars Una: Species Mille," whose predecessors have been "The History of Art in Great Britain and Ireland," by Sir Walter Armstrong, and "Art of Northern Italy," by Curado Ricci, is most useful, not only to art students, but to artists and even the general art lover, and with the other volumes of the series, already published, as above noted, and those to be published, will give to every library a fairly complete review or encyclopedia of the world's art history. The author, who is evidently well qualified for his work, has treated his subject with discrimination and intelligence, has consulted the best authorities, and gives a well-condensed story of French art from its Roman barbarian and Christian origins, through the Monastic or Romanesque, communal or Gothic, and feudal periods, sketching lightly the transition from the Gothic style to classical art, the evolution of classical art, and the art of the Louis periods, to the new classicism and the Romanticism and naturalism of the present.

The text is copiously, appropriately and charmingly illustrated by hundreds of small half-tones of pictures, sculptures, art objects and buildings, and several full-page colored illustrations, reproducing some of the most famous pictures in France.

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